

Answer **two** questions, each on a different text: **one** poetry and **one** prose.
(One of your texts must be pre-1900, and the other must be post-1900.)

All questions carry equal marks.

You are reminded to make reference as appropriate to the literary and historical context of the text in your answers.

**SECTION A
POETRY**

Answer **one** question from this section.

GEORGE GORDON BYRON, LORD BYRON: *Selected Poems*

- 1 **Either** (a) Consider Byron's presentation of what he calls 'nature's charms' (*Solitude*). You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) In what ways, and with what poetic effects, does Byron explore the subject of death in the poems in your selection? You may refer to **two** or **three** poems in your answer, or range more widely.

GEOFFREY CHAUCER: *The Nun's Priest's Tale*

- 2 **Either** (a) In what ways, and with what effects, do the cottage and barnyard settings contribute to the concerns and atmosphere of *The Nun's Priest's Tale*?
- Or** (b) 'A satirical portrait of married life, but an affectionate one ...'
- How far do you agree with this comment on *The Nun's Priest's Tale*?

JOHN MILTON: *Paradise Lost* Books 9 and 10

- 3 **Either** (a) 'Milton presents Eve as easily influenced to do wrong through her feminine weakness of character.'
- How far do you agree with this view of Milton's presentation of Eve?
- Or** (b) Explore the dramatic qualities of Milton's writing with reference to the dialogues in Books 9 and 10 of *Paradise Lost*.

ALEXANDER POPE: *The Rape of the Lock*

- 4 **Either** (a) 'The poem presents a society in which values have lost all proportion.'
- Discuss Pope's poetic presentation of society in the light of this comment.
- Or** (b) In what ways, and with what poetic effects, does Pope use deities in the world of mortals in *The Rape of the Lock*?

LIZ LOCHHEAD: *Selected Poems*

- 5 **Either** (a) In what ways, and with what effects, does Lochhead create a sense of place? You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) Lochhead's poetry has been described as the work of 'a woman giving birth to herself'.
- Consider Lochhead's poetic exploration of personal identity in the light of this comment. You may refer to **two** or **three** poems in your answer, or range more widely.

ALICE OSWALD: Selected poems from *Woods etc.*

- 6 **Either** (a) Explore some of the ways in which Oswald's poems give a voice to objects such as stones, trees and seeds. You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) Discuss Oswald's use of sound and silence and their effects in the poems. You may refer to **two** or **three** poems in your answer, or range more widely.

SYLVIA PLATH: Selected poems from *The Colossus*

- 7 **Either** (a) 'Plath's work in this collection focuses on processes of death and decay.'
- How far do you agree with this view? You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) 'In *The Colossus* Plath's use of images and phrases is vivid and energetic, but not always controlled.'
- Discuss Plath's use of language in the light of this comment. You may refer to **two** or **three** poems in your answer, or range more widely.

**SECTION B
PROSE**

Answer **one** question from this section.

JANE AUSTEN: *Mansfield Park*

- 8** **Either** (a) 'A model of patriarchal hierarchy ...'
- Consider this view of Austen's presentation of the Bertram family in the novel.
- Or** (b) Discuss the importance of the *Lovers' Vows* episode to the themes and atmosphere of *Mansfield Park*.

CHARLES DICKENS: *Our Mutual Friend*

- 9** **Either** (a) Consider some of the ways in which Dickens contrasts Bradley Headstone and Eugene Wrayburn, and the effects of this contrast in the novel as a whole.
- Or** (b) In what ways, and with what effects, does Dickens employ the Dust Mounds in *Our Mutual Friend*?

HENRY FIELDING: *Tom Jones*

- 10** **Either** (a) Consider Fielding's depiction of contrasts between town and country in *Tom Jones* and their significance to the novel as a whole.
- Or** (b) Fielding saw part of his task as a novelist as the exploration of human nature. How far did he succeed in this aim in *Tom Jones*, in your view?

HENRY JAMES: *What Maisie Knew*

- 11** **Either** (a) 'She was the little feathered shuttlecock they could fiercely keep flying between them.'
- Consider James's presentation of Maisie's situation in the light of this quotation from the novel.
- Or** (b) Discuss the role of different types of education in *What Maisie Knew* and the effects of these in the novel as a whole.

ALICE MUNRO: Selected short stories from *Too Much Happiness*

- 12** **Either** (a) In what ways, and with what effects, does Munro use the motifs of physical disability and illness in the stories? You should refer to **two** or **three** stories.
- Or** (b) Discuss the role and significance of unexpected events in the selected short stories. You should refer to **two** or **three** stories.

EDITH WHARTON: *The House of Mirth*

- 13 Either** (a) 'Greed is always the motivation for characters' behaviour in this novel.'
How far do you agree with this view?
- Or** (b) Discuss the role played by rumour and gossip in the novel's development.

VIRGINIA WOOLF: *Mrs Dalloway*

- 14 Either** (a) Consider some of the ways in which Woolf explores the connections between Clarissa and Septimus in *Mrs Dalloway*.
- Or** (b) Discuss the role and significance of Clarissa's memories of the past in *Mrs Dalloway*.

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